

M<sup>R</sup> E. CARUSO

THE EMINENT ITALIAN TENOR



84003 Romance : Tu non mi vuoi più bene

84004 Tosca—E lucevan le Stelle

84006 Ugonotti—Bel cielo della Turena

*A young Caruso appears in the 1904 English Pathe Cylinder Catalog*

**BEFORE VICTOR:**  
**The First European Recordings of Enrico Caruso**

Martin L. Sokol

(See page 3)

**THE ANTIQUE PHONOGRAPH MONTHLY** is published ten times a year, appearing in double issues for June-July and August-September. It is mailed first class to subscribers in the U.S.A. and Canada, and via surface or airmail to overseas. APM welcomes articles and news of interest to its readers and offers its advertising pages to all at reasonable rates. Please notify us promptly of your change of address to ensure receiving your copies on time.

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*More ads  
on page 15*

#### PHONOGRAPHS FOR SALE

Standard Talking Machine, Style X disc phonograph, like p. 32 of *Portfolio of Early Phonographs*. Excellent condition. \$325. or best offer. W. H. Hahn, 5911 Westbrook Terrace, New Carrollton, Md. 20784. Or (301) 577-2743. (4-7)

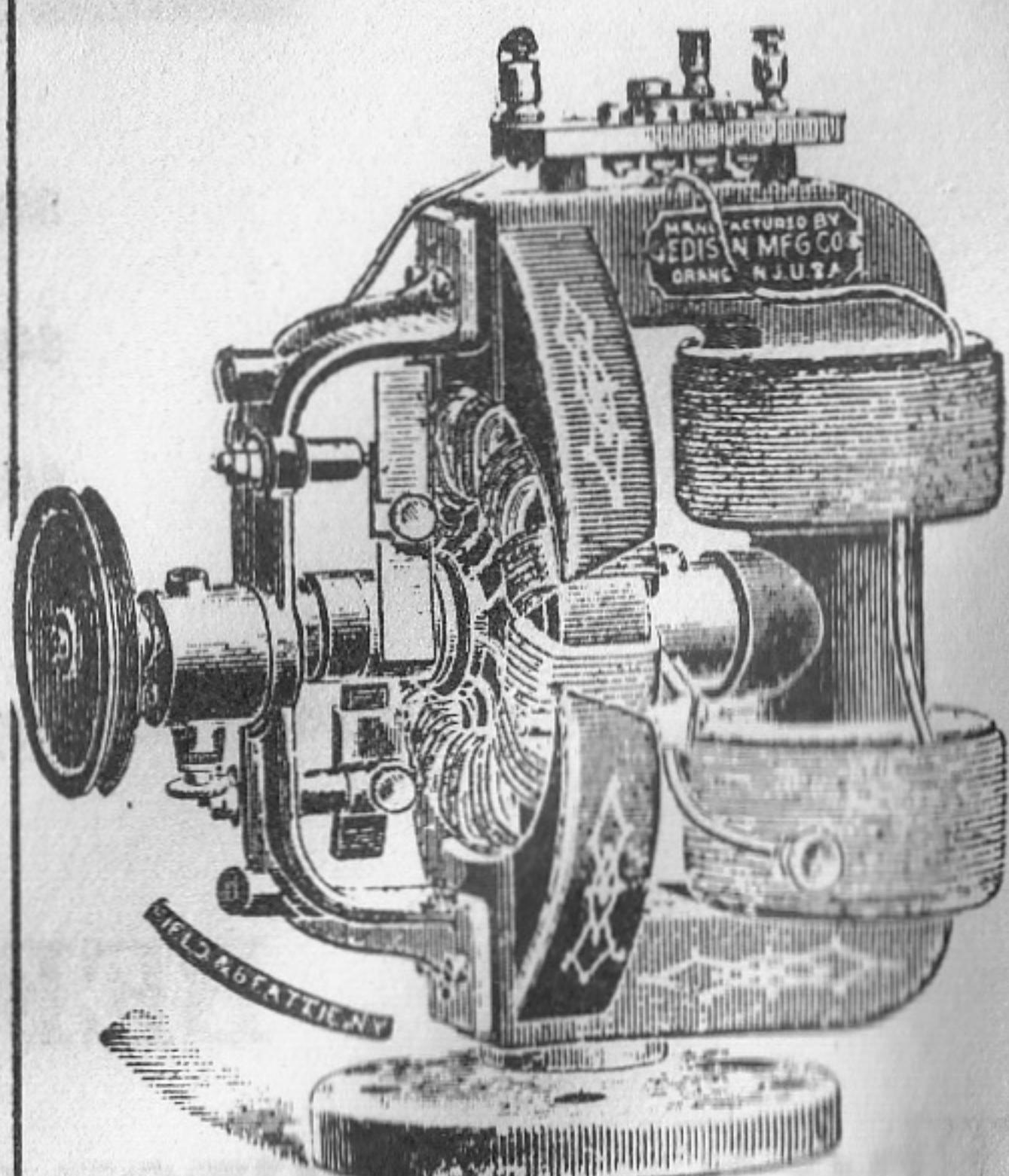
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#### DEAR APM:

**Question:** When did the practice of paying recording artists a royalty begin?

**M. T., Shreveport, La.**

**Answer:** In the early days of cylinder production, the artist was never very far from his creation, since methods of mass-production were limited. The singer was paid by the "round" and one could argue that he had a vested interest against multiple copies. Perhaps it was inevitable that the first actual royalty payment was made in the field of disc recordings, since from the very beginning, multiple copies were very common. The first known royalty agreement was made on October 15, 1898 between The Gramophone Co. of London and the noted singer Albert Chevalier. According to terms signed by the General Manager, William Barry Owen, Chevalier was to receive 1 shilling per dozen "upon all records sold from the plates with which you supply us,..." An accounting was to be made quarterly, with the artist having the right to inspect the Co.'s books. □



**Edison 1/2 H.P.**

**Small Power Motor.**

# The "Pre-Victor" Recordings of Enrico Caruso

Martin L. Sokol

The European recordings of Enrico Caruso have always been a source of fascination to record collectors for several reasons — their rarity, their historic importance, but primarily because much of the repertoire (11 of the 24 different selections) was never redone for Victor. There is, however, a great deal of misinformation regarding these early recording dates, and although this article cannot make all the facts known with absolute and final precision, it can at least put matters into a proper perspective.

Virtually every previous written reference divides the first Caruso recordings into six groups, basically as follows, arranged by recording date:

1. Three A.I.C.C. Cylinders, circa 1900-02
2. Seven records for International Zonophone, March, 1902
3. The first ten G & T's, March, 1902
4. The next ten G & T's, Nov. 12, 1902
5. G & T aria from the "Pearl Fishers" (052066), October, 1903
6. G & T "Mattinata" (52034), April or May, 1904

However, I will attempt to show that the correct sequence and dating should actually be as follows:

1. First ten G & T's, April 11, 1902
2. Next ten G & T's, December 1, 1902
3. Seven International Zonophones, April 19, 1903
4. Three A.I.C.C. Cylinders, late Oct. 1903
5. G & T "Mattinata" and "Pearl Fishers", same recording session during the first 9 days of April, 1904.

Unfortunately, this revision still leaves us with slightly imprecise dates for five of the 32 records, but at least they are narrowed down to within a few days.

As for the first G & T's, I had long ago become convinced, from private but unspecific papers of Fred Gaisberg, that this recording session dated from either April 11 or April 18, 1902, with a strong inclination for the earlier date. The details behind this choice are now academic since the discovery by Jerrold Moore of a letter

written by Alfred Michelis, the Milan manager of the Gramophone and Typewriter Company (G & T), to William Barry Owen, the company's General Manager. The letter is dated Milan, April 10, 1902, and says, "Caruso sings tomorrow 10 songs for £100" (see *The Gramophone*, February and March, 1973). So much for the first G & T's; April 11, 1902 seems absolutely assured.

The second G & T group has long been assigned to November 12, 1902. It was common practice at the time for recording artists to write testimonial letters praising the glories of one talking machine over all others. These letters were almost invariably written at the time of the recording sessions, and it was just such a commendation that gave rise to the November 12th date. The letter in question was reproduced in a Gramophone Company advertisement that appeared in the February 27, 1903 issue of the Roman newspaper *La Tribuna*, and reads:

12 novembre 1902

Entusiasmato dal meraviglioso Grammofono Monarch, accondiscendo con piacere alla vostra domanda di far cantare la mia Fedora dall' amico Caruso sedendo per di più io stesso al pianoforte.

Umberto Giordano

When translated, this says:

"Enthusiastic over the marvelous Monarch Gramophone, I accede with pleasure to your request to have my Fedora sung by my friend Caruso, I myself seated at the piano for this."

(see sketch next page)

Since Caruso's second G & T group did include the "Fedora" aria *Amor ti vieta* accompanied by Giordano, it is easy to understand the acceptance of the November 12th date. However, another *La Tribuna* advertisement, this one in the April 6, 1903 issue, contains the following letter from Francesco Cilea:

"Con vero senso di meraviglia io inteso il Grammofono Monarch della The Gramophone Company e con piacere tengo ad aggiungere alle altre dichiarazioni de' miei

colleghi Maestri la mia pure, trattandosi indiscutabilmente d'un reale gioiello artistico assolutamente insuperabile nella riproduzione dei suoni e della parola.

Desideroso quindi che la mia Adriana Lecouvreur venga ad aumentare la vostra preziosa collezione d'Artisti Celebri, mi propongo di farne cantare alcuni motivi dagli egregi signori Caruso e De Luca accompagnandoli io stesso al pianoforte.

Resto per la qual cosa alla vostra intera disposizione in attesa di comunicazioni in merito."

This letter is dated December 1, 1902. For the most part, it consists of lavish praise for the technical achievements of the company. The significant items are the date and the second paragraph, which translates as:

"Desirous, therefore, of my Adriana Lecouvreur coming to augment your precious collection of Celebrity Artists, I propose to have sung several themes by the esteemed gentlemen Caruso and De Luca, accompanying them myself at the piano."

Obviously, this letter does not constitute proof, or even any very strong indication that the records were made in December, rather than November. What it does do, however, is open the possibility, and

indicates a reasonable alternative to November 12th.

Further evidence for the December date is provided by examining the matrix numbers of the records involved. The ten Caruso selections recorded at this session used matrix numbers 2871-2877, 2879-2880, and 2882. The "Adriana" aria (accompanied by Cilea) was number 2880, while 2881 was De Luca's "Adriana," also accompanied by the composer. Next, there is a block of De Luca's (2883-2887; 2889), and by the time we come to 2897, we are into a series of Fernando De Lucia records. The 14 matrix numbers between the last Caruso (2882) and the first De Lucia (2897) would probably indicate one day's recording activities. That is, 2871-2882 were probably December 1, 2883-2896 were December 2, and 2897 and up were December 3. To bear this out, there is a De Lucia testimonial letter in the same advertisement, dated December 3, 1902! Furthermore, three of the De Lucas, matrices 2884, 2887, and 2889, were issued by Victor as part of its 5000 series, and in all three cases, the Victor files themselves indicate December, 1902 as the recording date.

Matrix 2878 has been the subject of much speculation. It would certainly appear to be an unpublished (or unknown) Caruso, but it



A later caricature drawn by Caruso, showing him with Umberto Giordano (Dover Publ.)

turns out to be the "Rigoletto" aria *Caro nome* sung by soprano Luisa Bresonnier (53259). There is no point in speculating about how this might have happened -- we know that it did, and there are no missing matrix numbers in the vicinity of the Caruso's. To put Caruso's second recording session into its proper framework, the tabulation below should be helpful.

The two remaining G & T's (see No. 5 on my list) — *Mi par d'udire* from Bizet's "Pearl Fishers" and Leoncavallo's "Mattinata" — are a bit more problematic,

but we get a strong assist from the Vatican Congress that was held on April 11, 1904.

Before plunging ahead, let us pause to examine the matrix series to which the two records in question belong. "Mattinata" is 2181h, and "Pearl Fishers" is 268i (indicated as 268j on some pressings). Both the "h" and "i" series were assigned to recording engineer W. Sinkler Darby, the "h" suffix for 10" recordings and the "i" for 12". Since 12" recording did not begin until 1903 and in general moved forward at a slower pace than the 10" (during the early years, at any

Matrix	Artist / Selection	G&T	Victor 5000	Probable Recording Date
2861	De Lucia: Ideale	52410	5027	November 30, 1902
2862	: Ah non mi ridestar	52435		November 30, 1902
2863	: La donna e mobile	52411	5026	November 30, 1902
2864	: Ecco ridente in cielo	52427	5049	November 30, 1902
2865	: Amor ti vieta	52436		November 30, 1902
2866	: Marechiare	52412		November 30, 1902
2867	: Napulitanata	52413		November 30, 1902
2868	: Recondita armonia	52414	5028	November 30, 1902
2869	: Feneste che lucive	52415		November 30, 1902
2870	: Manon dream	52416	5025	November 30, 1902
2871	Caruso: Dai campi, dai prati	52348X		December 1, 1902
2872*	: Amor ti vieta	52439		December 1, 1902
2873	: Celeste Aida	52369X	5008	December 1, 1902
2874	: Cielo e mar	52417	5009	December 1, 1902
2875	: Vesti la giubba	52440	5016	December 1, 1902
2876	: Cavalleria Siciliana	52418	5012	December 1, 1902
2877	: Non t'amo piu	52441	5014	December 1, 1902
2878	Bresonnier: Caro nome	53259		December 1, 1902
2879	Caruso: La mia canzone	52413	5011	December 1, 1902
2880*	: Adriana Lecouvreur	52420		December 1, 1902
2881*	De Luca: Adriana Lecouvreur	52419		December 1, 1902
2882	Caruso: Luna fedel	52442		December 1, 1902
2883	De Luca: Caro mio ben	52421		December 2, 1902
2884	: O casto fior	52422	5040	December 2, 1902
2885	: Vien Leonora	52423		December 2, 1902
2886	: Eri tu	52424		December 2, 1902
2887	: Come il romito fior	52425	5039	December 2, 1902
2888	?			December 2, 1902
2889	De Luca: Deh vieni alla finestra	52426	5041	December 2, 1902
2890	?			
2891	?			
2892	Bresonnier: Ah fors' e lui	53257		Dec. 2 or 3, 1902
2893	: Addio del passato	53258		Dec. 2 or 3, 1902
2894	?			Dec. 2 or 3, 1902
2895	?			Dec. 2 or 3, 1902
2896	Bresonnier: Musetta's waltz	53252		Dec. 2 or 3, 1902
2897	De Lucia: Cavalleria Siciliana	52652		December 3, 1902
2898	: A suon di baci	52651		December 3, 1902
2899	: Carmen flower song	52437		December 3, 1902
2900	: Tu sei morta nella vita mia	52438		December 3, 1902

Items marked \* are accompanied by the composer.

rate), the 10" matrix number was considerably higher than the corresponding 12" at any particular point.

Large segments of the Vatican Congress were recorded by Darby, and one particular pair of records helps immeasurably in correlating the two series. The records are 054775 and 54791, parts 1 and 2 of a discourse on the fundamental characteristics

of liturgical chants. Clearly, these two records were made at the same time, the 10" immediately after the 12". Thus, it is a certainty that matrix 310i (part 1) and 2228h (part 2) are chronologically equivalent. If we then trace back through both matrix series, we find many points of concurrence between the 10" and 12". These points are marked with an asterisk:

h-Series (10")		Artist	i-Series (12")	
Matrix Record No.			Matrix Record No.	
2228*	(54791)	Pere Pothier	310	(054775)
2227*	(54790)	French Seminarists conducted by Don Mocquereau	309	(054771)
2226*	(54789)		308	(054770)
*			307	(054769)
2225	(54788)	Cantori Romani	306	?
2224	?	Benedictines of St. Anselm	305	(054768)
		" " "	304	(054767)
		De Santi	303	(054774)
2223*	(54786)	Sistine Chapel conducted by Rella	302½	(054763)
2222*	(54785)	Augustinian Fathers conducted by Baron Kanzler	301	(054766)
2221*	(54784)		300	?
		Benedictines of St. Anselm	299	(054765)
		" "	298	(054764)
2220	?			
2219	?			
2218	?			
2217	?			
2216	?			
2215	?			
2214	?			
2213	?			
2212	?			
2211*	(52055)	Rota	297	(052072)
2210*	(52054)	"		
2209	?			
2208	?			
2207	?			
2206	?			
2205	?			
2204	?			
2203	?	Sistine Chapel conducted by Rella	296	(054762)
		" " "	295	(054761)
		" " "	294	(054760)
2202*	(54781)	Cantori Romani conducted by Baron Kanzler	293	(054759)
*			292	(054758)
2201	?		291	?
2200	?		290	(054773)
			289	?
		Rella	288	(054772)
		Kanzler	287	(053047)
		Mililitti	286	(053046)
		"	285	(053045)

2199*	(54780)	{ Solos and ensembles featuring Moreschi, Boezi, Bianchini, Dado and the Cantori Romani }	284	(054757)
2198*	(54779)		283	(054756)
2197*	(52050)		282	(054755)
			281½	(054754)
			280½	(054753)
		" " "	279½	(054752)
		" " "	278½	(054751)
2196	(54793)	Vatican Orchestra		
2195¾	(54792)	" "		
2194	?			
2193*	(54778)	Sistine Chapel conducted by Perosi	277	(054750)
			276	?
			275	?
2192*	(52049)	Giraud	274	(052071)
2191*	(52048)	"		(052070)
2190*	(52047)	"		(052069)
2189	?			
2188*	(52046)	Giraud	271	(052067)
2187	(54777)	Moreschi		
2186	?			
2185	(54776)	Moreschi		
2184	(54775)	"		
2183	(54774)	"		
2182	(54773)	"		
		Tamagno	270	(052100)
		"	269	(052068)
2181*	(52034)	Caruso	268	(052066)

This tabulation, arranged with the earlier dates at the bottom, should prove beyond any doubt that the "Mattinata" and "Pearl Fishers" were made at the same time. For the diehard, there is the additional fact that both records play at the very unusual speed of 73.47 rpm (See Artsay: *Caruso on Records*, pp. 58 and 59).

Now that I have established that the two selections in question date from the same recording session, it only remains to attach a date to that session. Again, our Roman newspaper *La Tribuna* comes to the rescue. In the April 15, 1904 issue, there is an article on the Gregorian Congress that states that segments from the St. Gregory Mass, performed on April 11, were recorded by the Gramophone Company. Those segments turned out to be matrices 278½i through 281½i. It is therefore obvious that the two Caruso's were made on, or before, April 11, 1904.

These last two G & T Caruso discs are generally believed to have been recorded in Milan, and there seems no reason to doubt this. If they were, indeed made in Milan, then they would have been made no later than April 9th, to allow Darby time to travel from Milan to Rome and get his equipment set up by April 11th. On the

other hand, they could not have been made very much before the 9th, as Caruso was singing in Monte Carlo on the evening of March 30. He could not possibly be back in Milan before April 1 at the very earliest. We can therefore say without fear of contradiction that they were recorded between April 1 and April 9, 1904.

Incidentally, although the two Tamagno records (052068 and 052100) are generally attributed to Milan, I think that they may have been recorded in Rome. Tamagno did not live in Milan and he had already retired from La Scala, so there would be no reason that we know of to bring him to Milan. On the other hand, he was in Rome in mid-April, 1904 to sing several performances of "Poliuto" at the Teatro Costanzi. John Perkins, Alan Kelly, and John Ward, who have probably done more research on Gramophone Company matrix numbers than any other discographers, concur in placing the Tamagno's among the Roman recordings (See *The Record Collector*, Vol. XXIII, nos. 3 and 4, p. 80).

Many collectors will be surprised to learn that the Zonophone Caruso recordings are so late -- 13 months after the date generally attributed to them. Zonophone, at the time the Caruso recordings were

made, used their matrix numbers as the record numbers. Caruso's seven discs are numbers 1550 - 1556, and are surrounded by Alfonso Garulli and his wife Tina on one side (1540 - 1549), and the Salvinis, father and son, on the other (1557 - 1559). As many of these numbers are missing from R. Bauer's *Historical Records*, the inclusion here of the entire group would be appropriate: (see below)

We can be reasonably certain that there are no unknown or unpublished Caruso Zonophones, since the record numbers (and hence the matrix numbers) form an unbroken block that is confined on both sides.

I had shared the generally accepted belief that these discs were recorded in March, 1902 until I ran across a series of Anglo-Italian Commerce Company (AICC) advertisements. It is an established fact that AICC was the Italian agent for International Zonophone, and they advertised frequently in *La Tribuna* throughout 1902 and early 1903. However, none of these ads were very specific. They merely stated the availability of discs and cylinders, various talking machines, heating and refrigeration devices (!), etc. Then, on May 28, 1903, an entirely new type of advertisement appeared. It said:

Ultima meravigliosa macchina parlante. Dischi celebri Tamagno, Caruso, De Negri, De Lucia, Bendazzi, Garulli, Cucini, Magini-Coletti, Wullman, Isabella Paoli, Wermez, Salvini, Intera Banda Municipale di Milano diretta dal M. Pio Nevi ecc. ecc.

Domande di catalogo con cartolina doppia alla ditta.

The Anglo-Italian Commerce Co.  
Milano, Via Dante, N. 6  
Genova, Piazza Meridiana

This advertisement, when translated into English, states:

The latest marvelous talking machine. Celebrity discs by Tamagno, Caruso, De Negri, De Lucia, Bendazzi, Garulli, Cucini, Magini-Coletti, Wullman, Isabella Paoli, Wermez, Salvini, the entire municipal band of Milan directed by Maestro Pio Nevi, etc. etc. Requests for the catalogue with a return card to the firm of:

The appearance among this roster of artists of Tamagno and De Lucia certainly comes as a surprise, but since all of the others listed are known to have recorded for Zonophone, and since the advertisement implies the then current availability of the catalogue, it would appear that both tenors did record, and that their records were actually placed on sale. Over the years, I have tried to make up a complete list of this Zonophone 1500 series and have, in fact, filled in many of the gaps. The numbers I still lack are 1500-1506, 1515, 1517-1520, 1560, 1562, 1565, 1567, 1569-1575, 1589-1590 and 1593. If any reader knows of the missing information, it would be of great help. At any rate, examining these gaps, we find two blocks of seven numbers each — 1500-06 and 1569-75. It seems most likely that one of these groups is Tamagno and the other De Lucia.

1540	Alfonso Garulli
1541	Tina Bendazzi-Garulli
1542	Garulli
1543	Garulli & Bendazzi-Garulli
1544	Bendazzi-Garulli
1545	Garulli
1546	Bendazzi-Garulli
1547	Garulli
1548	Garulli & Bendazzi-Garulli
1549	Garulli
1550	Enrico Caruso
1551	Caruso
1552	Caruso
1553	Caruso
1554	Caruso
1555	Caruso
1556	Caruso
1557	Salvini, Tomasso & Gustavo
1558	Salvini, G.
1559	Salvini, T.

Aprile
Tralala
Ovunque tu
Serenata
Ogni Sabata
Ideale
Manon: Aria del desco
Lohengrin: Merce, merce
Mirella: La canzone di Magali
Pagliacci: Vesti la giubba
Un Bacio Ancora
Luna Fedel
L'Elisir d'Amore: Una furtiva lagrima
Tosca: E lucevan le stelle
Germania: No, non chiudere gl'occhi
Rigoletto: La donna e mobile
Cavalleria Rusticana: Siciliana
Otello: Scena
Hamlet: Essere o non essere
Saul: Il sogno

To return to our advertisements, the ad which appeared on May 28, 1903 was repeated identically on June 4th (these ads appeared only in the Thursday editions of the paper), was then missing entirely on June 11th, and finally reappeared on June 18th with the names of Tamagno and De Lucia deleted! As I see it, all of the artists listed did record for Zonophone and the records were released; the first ad appeared and the Gramophone Company immediately tried to suppress the recordings of Tamagno and De Lucia (I know that Tamagno had an exclusive contract at that time with the Gramophone Company; Caruso did not; I have not yet ascertained whether De Lucia's contract was exclusive); there was not enough time to modify the advertisement by June 4th. The ad was withdrawn from the June 11th issue, possibly to allow the Zonophone lawyers time to investigate the Gramophone Company's claims, and by June 18th, the records were completely withdrawn. As for not having shown up in any known catalogues — the Zonophone catalogue was at the time a loose-leaf affair. It consisted of single pages with two holes punched in the left-hand margin, through which a ribbon was passed. The pages were printed on one side only, and it would have been a very easy matter for the company simply to remove those pages given over to Tamagno and De Lucia. As for the records never showing up, they would have been deleted immediately and perhaps no more than a few copies (if that many) were sold. Since some records that were on sale for years today are known by only a few copies, it would be quite surprising if a record that was on the market for only a few days, some 75 years ago, were still to exist today!

To return to Caruso, however, we can see a vigorous advertising campaign in May and June of 1903. In addition, there was a two page display ad in the *Phonographische Zeitschrift* of May 20, 1903 and a two-page ad in the Milanese *La Domenica del Corriere* of May 24, 1903, all of which spoke of the new celebrity recordings. As I began to consider the possibility of this later recording date, I checked for other supporting evidence. This finally came in the form of two Zonophone sleeves which carried testimonial letters. One was owned by Robert Ziering, a well-known collector and discographer.

The first paragraph of this letter by the Garulli's says:

## A Statement from Caruso



Copy't Dupont  
CARUSO

I wish to state to the people in all parts of the world who are interested in records of my voice, that I have not sung or made a record of any kind for any one except the Victor Talking Machine Company of Camden, N. J., U. S. A., and the Gramo-

phone\* Company, Ltd., of London, England, since the year *nineteen hundred and three* (1903).

At that time I made an exclusive agreement with these Companies to make records of my voice, and the Caruso records made and sold by them are the only Caruso records which I endorse and approve, and recommend to my friends and to the public. In my opinion, the records made by the process which these Companies own are far superior—in quality of tone, natural reproduction, and in every detail—to those made by any other process in the world.

*Enrico Caruso*

April 17, 1908.

\* Gramophone is the name under which the Victor is known in Europe.

Surprised by the perfection achieved by your Zonophones, which I recognize to be far superior to all other talking machines previously known, and moved by a most vital desire to hear my voice reproduced with such fidelity, I willingly accept the offer to sing for you several romances this very day.

The key words are, of course, "oggi stesso" ("this very day") and the date of April 19, 1903. This, combined with the newspaper advertisements, certainly establishes April 19 as the recording date for the Garulli's. Since Caruso recorded the next block of numbers, these might have been done on April 19 or April 20, but a sleeve in the collection of Yale University carries a Caruso testimonial, also dated April 19. We can therefore take this to be the actual recording date, *more than one year later* than is generally believed.

Concluding our brief study of Caruso's pre-Victor, European recordings, we have the three famous AICC cylinders, numbers 84003, 84004, and 84006. These later appeared also as vertical-cut discs with the same numbers.

Girard and Barnes, in their comprehensive "Vertical-Cut Cylinders and Discs" (soon to be available from APM), touch upon the AICC-Pathé affiliation, but do not treat it to extensive analysis. However, a knowledge of this affiliation is critical for an understanding of both the AICC cylinders and the Zonophone and Pathé discs.

When Frank Seaman's *Universal Talking Machine Company*, the manufacturer of the Zonophone, wanted to expand its base of operations to include Europe, Frederick M. Prescott was sent to Berlin to create the *International Zonophone Company*. Prescott found that the Gramophone Company was so solidly entrenched that his only hope of competing successfully was to establish a truly spectacular catalogue of records to publicize the new label. However, this would require far more money of course than he had available in his budget, and his parent firm was unwilling to invest any huge sum into a record business over which they would have little control because of the distances involved. They were concerned primarily with the sale of talking machines - records were considered secondary. As a matter of fact, the very first "Zonophone" machines shipped to Europe were actually "Berliners" with a celluloid plate installed to cover the original decal. Necessity gave birth to invention, and Prescott conceived a brilliant scheme. Whatever funds he had available went into the construction of a pressing plant in Germany. He then approached various entrepreneurs throughout Europe who had some peripheral interest in recordings. In Paris and London, it was Ullman Frères, dealers in musical boxes and instruments. In Italy, it was the Anglo-Italian Commerce Company, which handled various appliances, including talking machines. AICC also held the Italian distribution rights for Pathé cylinders.

The arrangements that Prescott devised called for the local agencies to take charge of recording activities at their own expense. The discs would then be pressed on the Zonophone label at Prescott's plant, and the income would be shared. In this way, the cost of recording and pressing would be distributed over many organizations, and within a very short period, Zonophone had

a truly formidable catalogue — so formidable that the Gramophone Company decided to eliminate the competition before it got truly out of hand. They bought International Zonophone, but had the good sense not to approach Prescott, who saw an unbelievable future for his brainchild. Instead, they negotiated directly with the Universal Talking Machine Company, which was only too happy to turn a fast and large profit. Girard and Barnes are in error (page xvii) when they say "If October, 1903 be the date of Caruso's records for Pathé-A.I.C.C., they would then necessarily have been recorded under the auspices of G & T." As a matter of fact, it should be noted that G & T bought International Zonophone, *not* AICC, in July of 1903, and as a result, AICC continued the sale of the Zonophone recordings until their stock was depleted.

On October 14, 1903, the *Phonographische Zeitschrift* carried an AICC ad, strangely enough in rough English, with several misprints. It read:

#### A Phonographic Revolution

is that of our new Moulded Records ordinary small size and Inter. These records, protected by patent are made of a hard mould. They are sung by the most celebrated artists of the Scala-Theatre in Milan. Their loudness and clearness is simply marvellous and they have nothing to do whit (sic) what has been hitherto produced.

Most natural reproduction, no difference from personal singing and original play to be perceived.

They actually mark a new victorious era for the Phonograph, the Phonograph decidedly beating all talking machines. Apply for catalogs (supplied gratis) to:

**AICC-Milano (Italien) N. 6 Via Dante**

This ad appeared weekly from October 14 through December 9, 1903. Then, on December 16, and each week thereafter through January 27, 1904, there was an even more significant ad, which is here reproduced for the first time: (see page 11)

On November 25, 1903, there was an article in the *Phonographische Zeitschrift* which was captioned "Die neuen Mailänder Gusswalzen" — "The New Milan Molded Cylinders," which stated that they (the magazine) had recently heard some of the new AICC molded cylinders that had just been placed on the market. The original text of the article began: "Wir hatten

kürzlich Gelegenheit, einige der neuen Gusswalzen, zu hören, welche die Anglo Italian Commerce-Co in Mailand seit kurzen auf den Markt bringt...."

The combination of all these ads and articles strongly indicates a late 1903 recording date for the Caruso cylinders. In addition, Girard and Barnes (page xvii) speak of a Pathé catalogue that actually, against their own argument, bears this out:

"An English Pathé General catalogue dated September 1st, 1911 (but whose contents could not have been later than October 1910, since we also possess the Supplement to this catalogue which includes all issues from October 1910 to September 1911) says concerning the three recordings of Caruso: 'These records were made 7 years ago and are, therefore, not up to our present standard of recording. An interesting feature in connection with these is the fact that all the announcements were made by the great tenor himself'".

If we then accept late 1903 as the time of recording, Caruso's performance schedule permits us to zero in on the date quite closely. On April 22, 1903, he sailed from Genoa to Buenos Aires, arriving on May 14th (22 days later). He sang throughout South America, including two performances of Mascagni's *Iris* in Rio de Janeiro. I have not been able to ascertain the date of the second Rio *Iris*, but the premiere (see Loewenberg: *Annals of Opera*) was on September 23, 1903. The earliest possible date for the second performance is therefore September 24, and Caruso could not have left for Italy until the 25th. Assuming the same length of time for the return trip, his earliest possible arrival date in Italy would have been October 17. On October 28, he sailed from Genoa to New York to make his Metropolitan Opera debut. The cylinders were therefore made between October 17 and October 28, 1903,

but probably toward the latter part of this period.

As for the apparently missing cylinder in the series, number 84005, we can only speculate. Since the ads from the very beginning spoke specifically of just three cylinders, it would seem most unlikely that it is a published but unknown recording. It could be unpublished, or it could have been assigned to another artist. Personally, I favor the second supposition. There are certainly many instances of one artist's records being interspersed with those of another (e.g. Bresonnier during Caruso's second G & T session). On the other hand, there are remarkably few instances of unpublished cylinders of this period, particularly when dealing with performers of Caruso's stature. However, until a copy or catalogue listing of 84005 turns up, it will remain an unsolved mystery.

Incidentally, in pursuing this 84000 series, I have turned up several numbers which are missing from Girard and Barnes, and I am glad to make them available:

- 84033 Ferraris Lucia: Cruda funesta smania  
84035 Ferraris Gioconda: O monumento  
84040 Wullmann Stabat Mater: Pro peccatis  
84041 Wullmann La Juive: Seopressiognor  
84056 Wullmann Puritani: Cinta di fiori  
84077 Silvestri Il libro santo

This concludes our survey of Caruso's European recordings with one exception — an unpublished "La Donna e mobile" that was recorded (see APM, Vol. III, No. 3) for the Gramophone Company in England on October 8, 1908, matrix no. 8972e. Unfortunately, the master is no longer in existence. EMI, final successors to the Gramophone Co., now in the process of compiling its own history, can offer no explanation as to why Caruso might have recorded this single selection, and only on that day. But they have assured me that there were no other unpublished or

Grösste Neuheit der Saison.  
Schönstes Geschenk.

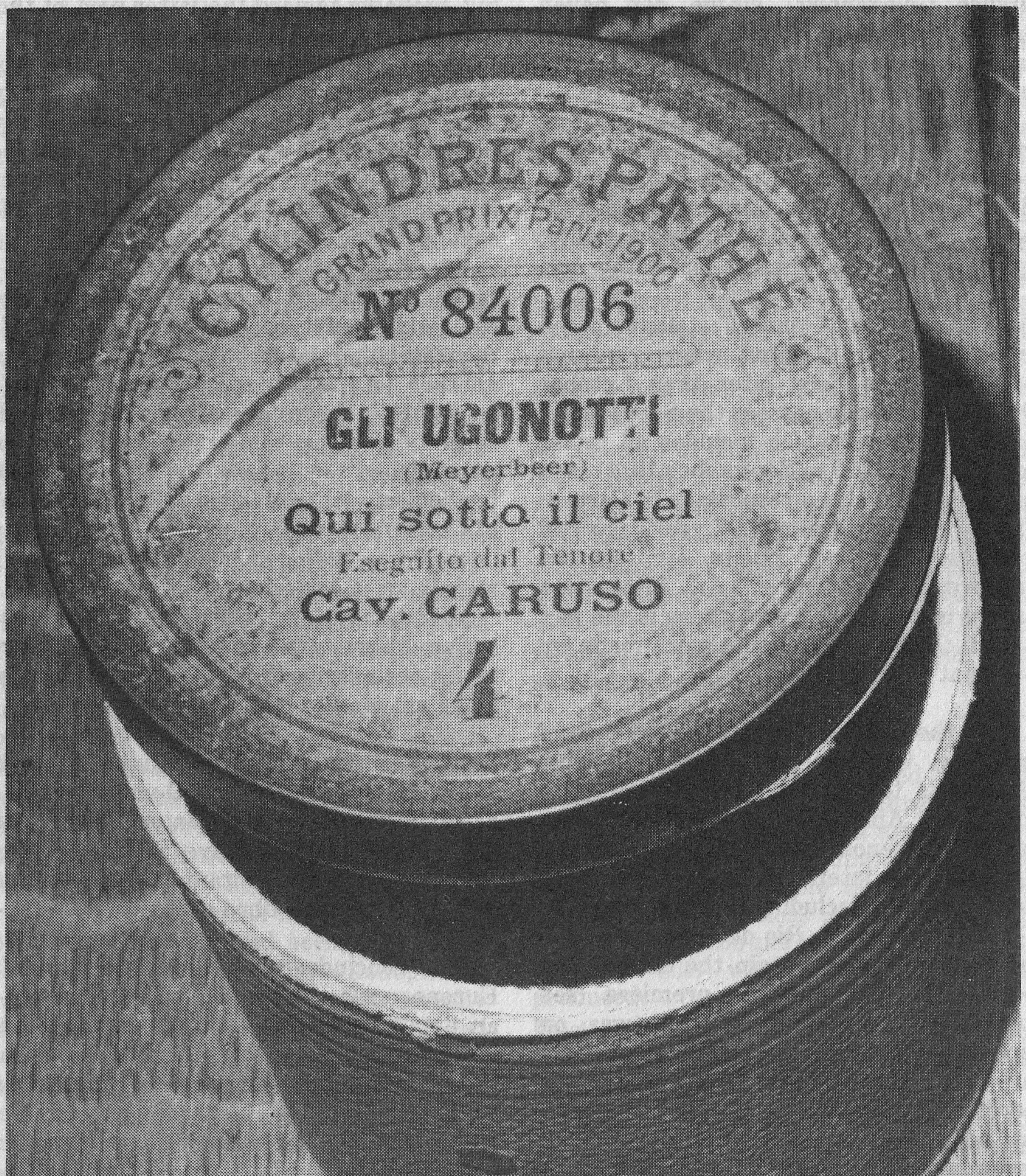
Hartguss-Walzen  
der berühmtesten Künstler des Scala-Theater  
in Mailand  
3 herrliche Aufnahmen von Caruso  
dem unerreichten Tenor.

Grosse Auswahl. — Unübertroffene Aufnahmen.  
Anglo-Italian Commerce Company, 6. Via Dante, Milano (Italien.)

Greatest attraction of the Season.  
Finest Present of 1903.

Moulded Phonograph-Records  
of the most celebrated artists  
from the Scala-Theatre — Milan  
3 splendid Records by Caruso  
the unrivalled tenor.

Great choice. — Unsurpassed performance.  
Anglo-Italian Commerce Company, 6. Via Dante, Milano (Italien.)



An original Pathe container which held a Salon-size (3" dia.) Caruso cylinder. The black wax cylinder had the following information written on the outside rim in white ink: 84006 - Gli Ugonotti: Qui sotto il ciel della Turrena: (Te Cav. Enrico Caruso. The Anglo-Italian Commerce Compy. Milano, Genova, P.F. (9212). Caruso cylinders were available in both the 2" and 3" sizes. When sold in England, the Salon size (3" dia.) sold for 3 shillings and six pence each; In Italy, they were 2 lira each. The number "4" so prominently displayed on the lid is apparently a royalty code used by Pathe on both their discs and cylinders.

unknown Caruso recordings of Gramophone Company origin, as far as they know.

In a sense, the first Caruso recordings mirror to some degree the chaotic state of the infant recording industry. It is a tribute to many years of research by devoted collectors and discographers that many of the early mysteries are finally being resolved. □

Marty Sokol, a distinguished record collector and researcher for many years, is currently engaged in writing the history of the New York City Opera Company. He teaches Music at the New School, and also produces a weekly radio program for WBAI (and other Pacifica stations), entitled Through the Opera Glass. Readers wishing to comment may write to APM.

# A Visit to a British Centennial Exhibit

Garry Wetstein

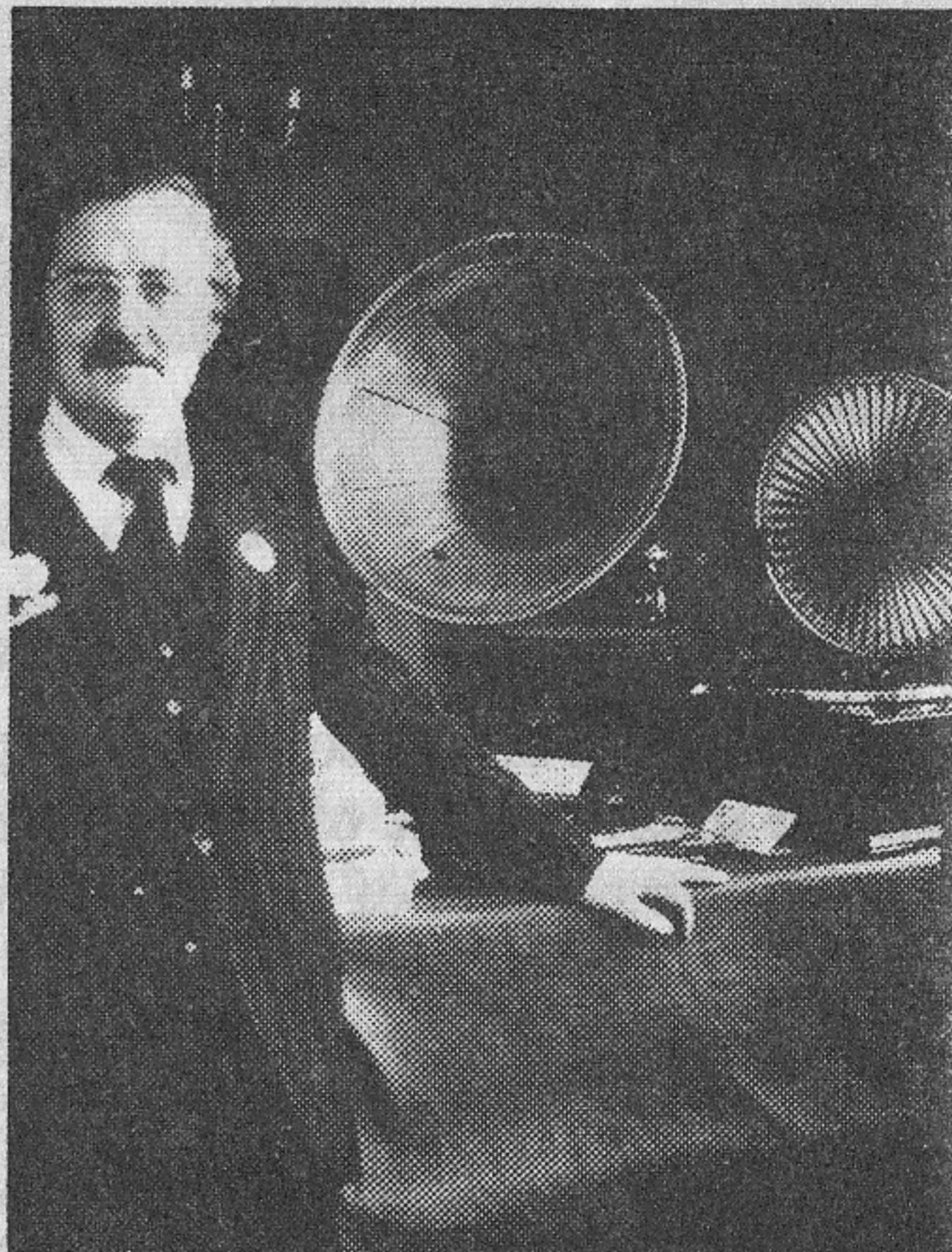
A long-planned trip to Europe, memorable in itself, recently yielded an unexpected bonus. Had it not been for a discarded newspaper, it might well have gone unnoticed for me and possibly for you.

My wife and I arrived in London on Friday, August 12. While waiting for our room at the hotel, someone set down the paper they were reading. Now, there is a reflex that I'm sure every collector must have — the slightest sight of or mention of a phonograph in an unexpected place and you're on it in a second! In this case, it was a photograph of a giant-horned EMG gramophone of the late 1920's. The paper was *The Daily Mail* (the original publisher of *The Book of Golden Discs*), and included almost a full-page article on the centennial of the phonograph. Even more important was a small paragraph mentioning a display at the British Institute of Recorded Sound, held in co-operation with the City of London Phonograph and Gramophone Society, further referred to the "Phonograph Society." I had spoken to Allen Koenigsberg about who and what to see if I had the time, but this was more than either of us had expected.

Phoning for additional information, I was pleased to learn that George Frow, as head of the Phonograph Society, was frequently on hand there. It would have been a great honor to meet the author of one of the most thorough, useful reference books in the field, whose greatly enlarged second edition is soon to be published (watch announcement in APM). Unfortunately, Mr. Frow was not there at the time I was able to visit.

The Exhibit opened on August 13 and was to end on the 27th. The earliest I was able to get there was Monday the 15th. However, I was turned away, as it was official Press Day and I didn't have the necessary credentials. Even the magic name of "Koenigsberg" didn't help (is nothing sacred?).

My final chance came on my last day in London, Wednesday the 17th. The British Institute of Recorded Sound (BIRS), is located at 29 Exhibition Road in the Kensington area of London. It is found near Albert Hall, the Victoria and Albert Museum, a complex of municipal museums,

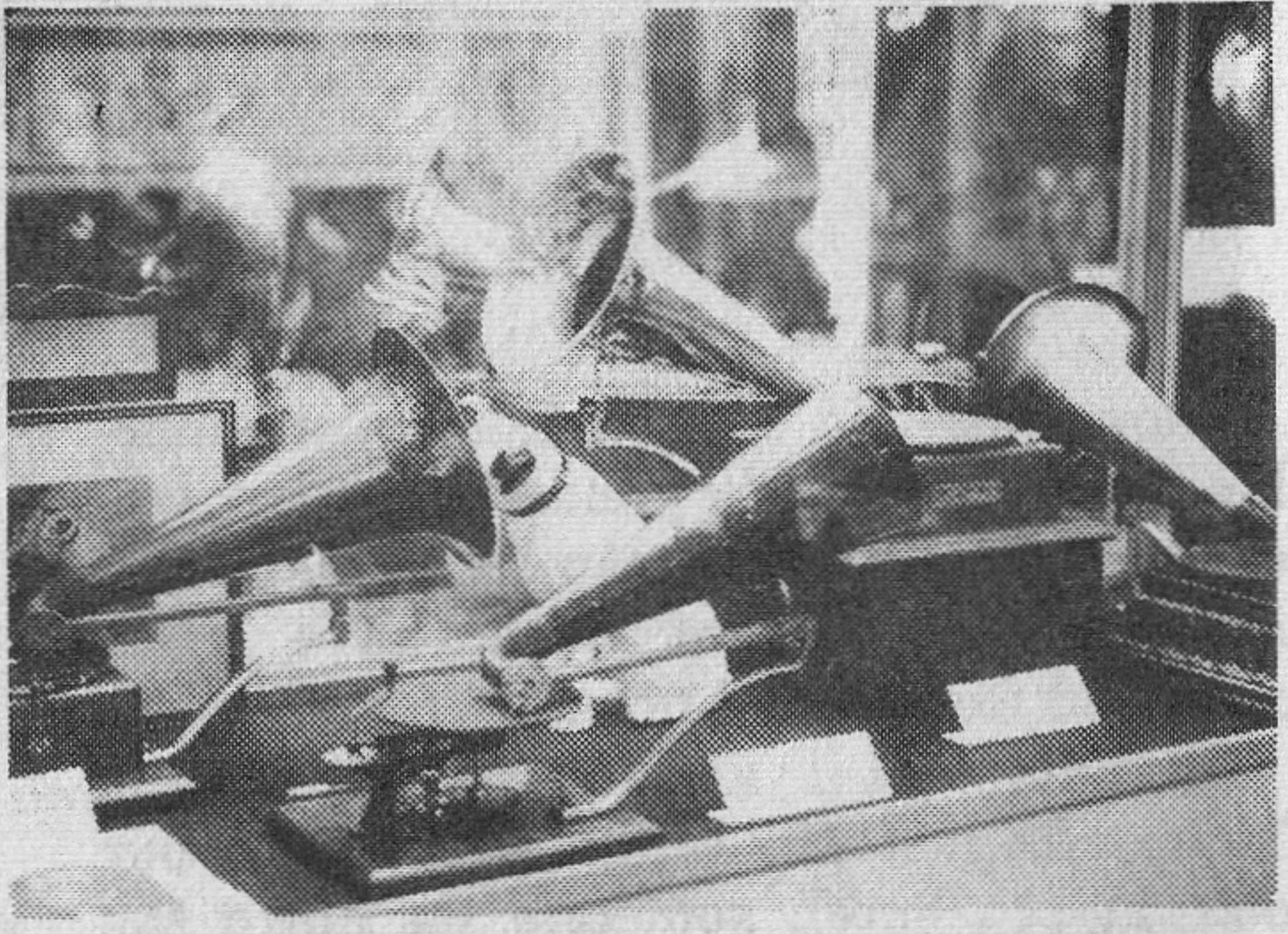
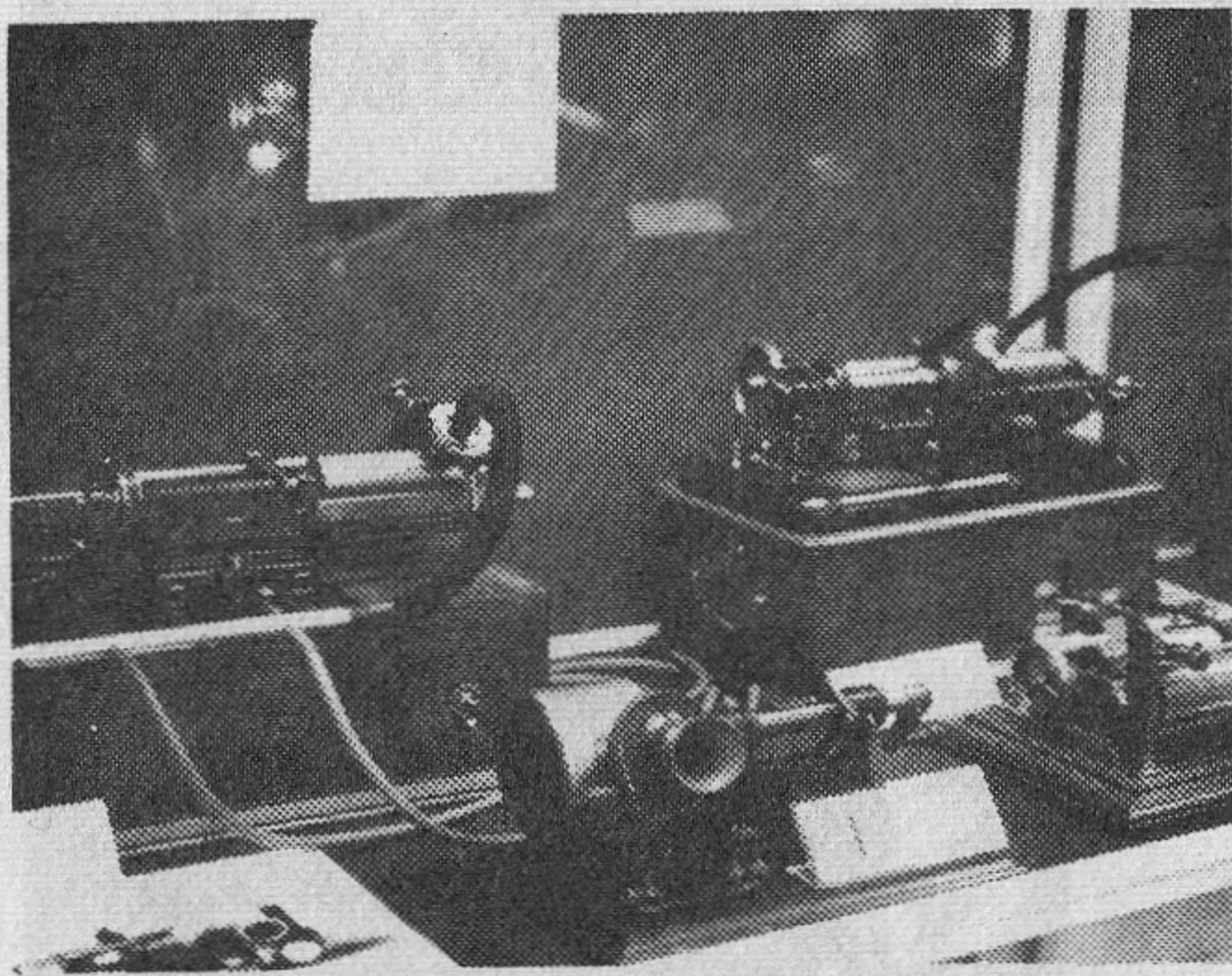


**John McKeown, Secretary, greets visitors.** and the world famous Science Museum, where V.K. Chew is the Acoustics Curator. Instead of a structure the magnitude of its neighbors, I found to my surprise what first seemed merely to be a charming, ordinary house. What I found inside, however, was more unique and exciting than anything I had seen in more impressive surroundings.

Informed that George Frow was not there at the moment, I was introduced to John McKeown, honorary secretary for the Phonograph Society, who was kind enough to personally show me around (at last the magic of the Koenigsberg name was working - afterward, I learned that BIRS does subscribe to APM. McKeown's special interest was in recordings, but some of his fine machines were on display. The collection I was about to see was by no means the largest, as many collectors I know also have sizeable numbers. Last spring, I even had the chance to see the large portion of the Read collection not on public exhibit at the Smithsonian. What was displayed here, however, was the most interesting I had seen and included about 125 phonographs.

Luckily, I learned that the BIRS had published an informative, illustrated Catalog, entitled *100 Years of Recorded Sound*, which covered the history of the phonograph and covered all the items on exhibit (This will be available from APM soon).

Following Mr. McKeown upstairs to the



### Two views of part of the BIRS Exhibit. The illustrated Guidebook is available from APM.

Exhibit area, we were greeted appropriately by an old plaster bust of a young Edison (perhaps a promotional of the day). Within, there were 3 main rooms, the first of which contained extremely early machines of Edison, Berliner, and Bell, in addition to the usual later models. Some that stood out were: a Kuss Tinfoil phonograph, a class M electric, an Edison Spring Motor, a cylinder pantograph, a remarkable Greenhill motor, an Edison Concert, an Idelia and Opera, an Amberola I, a Lioret, a Bijou coin-op, a Columbia BS, a hand-driven Berliner, an AB Duplex, a Type BC, several Pathe models, the collectible Melba, and an unusual Mikkyphone which was explained as a 1947 Japanese copy of the 1924 Mikiphone.

Impressive as these machines always are, it was the experimental varieties of European machines which caught my eye. The variety was much greater than I had anticipated. Here in the same room, were also the larger internal horn machines, Diamond Disc, the HMV Re-entry horn (Exponential to us), and other unusual types.

We have an attitude here towards internal horn machines that is definitely not shared by our "brothers across the sea." But lately I have noticed this attitude is changing. Yes, there were plenty of what we consider the run-of-the-mill variety, but many were unique and cleverly designed, so that even the most ardent external horn collectors would take notice.

The third room contained portables, toy phonographs, and a large display of phono accessories, such as needle tins, promotional gimmicks, record brushes, etc. I'm not sure that I've seen so many of these items at places other than flea markets and antique shows and it was good to see that these had

become "respectable."

The volunteer guides were young collectors from the London area. They were very helpful and were as anxious to learn about American collecting habits as I was about English collecting.

I was sorry to have had so little time for the exhibit. I did miss a very good collection of recordings on various mediums, including Edison LP's. Many of the machines were operated on request, and so one could really hear the actual records, not some electronic recreation. I haven't really seen this at any American displays.

I was also impressed by the number of non-collecting visitors at the exhibit, which here would probably have attracted mostly collectors. The nature of the exhibit and the attendance of the general public confirmed the feeling I had that the phonograph is held in greater popular esteem overseas than here. There also seems to be a greater interest in the Victrola-type machines, probably because the horn machines are harder to come by. There is an enthusiastic interest in accessories, perhaps for the same reason. And of course, they do take up less space! Many of the machines were European, with Edison-Bell's and HMV's, etc. but there was a good American "mix."

I was very fortunate to be in the right place at the right time. Of course, I will wonder what I missed at the Scottish Exhibit, where a number of rare machines were on display. If it was even half as good as the one I saw, it must have been fantastic! [no need to wonder, Garry, we will have an upcoming report on the Scottish Exhibit]. The Centennial is attracting more and more attention from the general public here in the U.S. and hopefully it will eventually attain the stature it enjoys in the British Isles. □

## BOOK REVIEW

*Edison: The Man Who Made the Future*, Ronald Clark, 256 pp.

Can an author who did an excellent account of the complex life and work of Albert Einstein do any less with the life of Thomas Edison? Unfortunately, the answer is yes! Apparently in anticipation of the 100th anniversary of the invention of the incandescent light bulb (Edison's head appears inside one on the cover), literary interest in Edison, the man, has grown. But Clark's work, while accompanied by seeming documentation, fails to add any new insight into the way Edison invented.

The book traces Edison's life from boyhood to becoming an American institution, a pattern Clark earlier found in Einstein's career. He appropriately gives credit to the role of the telegraph and the burgeoning economic scene in explaining Edison's environment and the opportunities open to him. Edison is also realistically portrayed as the individualist he was, in trouble more often than not. But he explores no more than others the reasons behind Edison's almost compulsive desire to invent and to favor devices which required endless experimentation. He quickly passes over the fact that three of Edison's 6 siblings died before he was born and that he was the last and youngest child.

The real problem of the book, even if it is

to be a retelling of the essential features of a remarkable life based on secondary sources, is its casual disregard for accuracy. In the section on the phonograph, both Kruesi's and Bergmann's names are constantly misspelled, and the significant founding of the Edison Speaking Phonograph Company is given a January, 1878 birth, when it should have been April 24th. The Idelia Phonograph is dated to 1910 (should be 1907), Edison is shown listening to a Diamond Disc machine in 1909 (not possible before late 1912), and the Edison Talking Doll is described as having a moving stylus and a spring motor (the stylus was stationary, and there was no mainspring). And surely everyone knows of the famous Italian inventor Enrico Marconi (p. 189) — perhaps he had taken singing lessons?

The book has all the marks of haste about it, although it is attractively designed and printed. The best one volume study is still Josephson's *Edison*, and even the popular *Thomas A. Edison Album* by Frost is superior. This new biography is available from your local bookstore or the publishers, G. P. Putnam's Sons, 200 Madison Avenue, New York, N.Y. 10016. □

### PHONOGRAPHS FOR SALE

Mahogany Edison Opera Phonograph with beautiful mahogany horn; large Lambert cylinders, pink and black. Victor V with wood horn. Victor III with wood horn. Victor VI with large brass-belled horn. Lloyd Whitlock, 114 State St., Brewer, Me. 04412. Or 1-207-989-4441. (5-7)

Will sell good condition Edison Fireside horn. I need a 7" turntable for Zonophone. E. Pelo, 7502 Ridge Blvd., Brooklyn, N.Y. 11209.

I expect to sell a few choice items from my collection of phonographs. If you are interested, please drop me a card. Also will sell some reproducers. Howard Hazelcorn, 595 Grenville, Teaneck, N.J. 07666.

You get results with APM!

### PHONOGRAPHS FOR SALE

Antique phonographs, radios, music boxes, disc and cylinder records, related items. Bought and sold. We repair all antique radios and phonographs. **EVERYTHING AUDIO**, 16756 N. E. 4th Court, N. Miami Beach, Fla. 33162. Or (305) 653-0128. (6-7)

Columbia front-mount outside horn disc phonograph, brass-bell horn, 12" turntable nice oak case, \$395. Brass-bell Victor horn 18" by 25", \$85. Three toy or small size external horn disc machines, Columbia Type AU, Vodaphone, and ??? in various states of repair, \$325. all. 5-drawer oak cylinder cabinet, \$200. Michael Connaughton, 229 Commonwealth Ave., Boston, Mass. 02116. Or 1-617-247-9364.

### PHONOGRAPHS FOR SALE

*Happy Holidays to my many friends and customers.* We have phonograph items that represent the most novel of Christmas gifts: Edison 100th Anniversary Medal (1947) complete with original descriptive folder and envelope, \$6.50 ea. Complete your antique phonograph with *original* Dancing Rastus at \$129... or Boxers at \$139. *From Tinfoil to Stereo*, genuine unused 1st edition, \$69. Edison recorder, orig., tested, \$55. Edison Automatic Recorder, less stylus, \$35. Edison Automatic Recorder (Nat'l Phono Co.), complete, \$95. Victor Exhibition reproducers, \$35. ea. Permanent juke box needle with record cleaning pad, special at 2 for \$4 or 5 for \$8. Original radio

(Cont'd on next page)

## PHONOGRAPHS FOR SALE

crystals in great tiny round wood boxes, a special at \$1.50 ea. or 5 for \$5.50. Little Wonder, early single sided 78's at 10 for \$12.50. Little Wonder #20 Al Jolson, best offer. Lionel model of first phono, slight repair to horn, \$89. Nifty Nirona, fine quality toy phono, very unique, \$195. Mint Language Phone Type Q Graphophone, complete, best offer. Ken-Rad crystal radio and lovely cabinet in orig. carton, with instructions, best offer. Coin-op acoustical phonos, inquire. Amberola 30, fine condition, with Rex reproducer to play black and Blue Amberols, very rare, best offer. Victor blotting stone, orig. box, with instructions, only \$39. Small combination Pathe and Victor phono, \$145. Victor belt buckle \$1.50 ea., with leather belt, \$4.50. Toy acoustical phonos, \$15. and up. Orig. 1902 Edison Phonograph Catalog, fully illustrated, mint. last one, best offer. Edison Diamond Disc Lab Model, in Chippendale cabinet, outstanding throughout, trade or best offer (no shipping). Edison Standard, excellent playing condition, complete, but terrible appearance, \$175. Large assortment of Cameraphones, inquire. Wooden record storage case for 10" records, with original Victor trademark logo in fair cond, box fine, \$35. Terms: Illustrated Sales List, \$1 and SASE. Send \$1 and SASE for color photo of any item. Min. order \$15. Bank Money-order speeds shipment. Please add for shipping, with SASE. Also Wanted: Stereo views, daguerreotypes, early stereo viewers of all sizes, optical toys, etc. Steve Leonard, P. O. Box 127, Albertson, N.Y. 11507. Or (516) 621-2581.

## PHONOGRAPHS WANTED

Columbia Viva-Tonal Phonograph, Model 810 wanted. Top price paid. Will buy or trade Victor Orthophonic Credenza or Victor Electrola Radio Combination, RE-45. Bob Scott, Box 1694, Wayne, N.J. 07470. (5-77)

Midwest Zonophone wants any Zonophone disc machine. Also cases, motors, parts, catalogs. Give a Zonophone a home. Loyd Davis, 4118 W. 73rd Terr., Prairie Village, Kan. 66208. (7-77)

Phonographs wanted! Are you moving? Need space? Need a new car? Need cash? Time to get out of collecting? Seriously interested collector looking to purchase large or small phonograph collections. References available. Discreet, honest, and faithful, willing to keep up correspondence, and trustworthy for sharing leads or joint ventures. Will even travel for individual pieces if necessary. Save this ad with my phone number for when you may need it! Evan Blum, 21 Brook Lane, Great Neck, N.Y. 11023. Or (516) 482-0371. Thank you! (5-77)

Original Edison tinfoil phonographs, any make or model. Top prices paid. Also early Commercial or Domestic electric phonographs. Eastern Musical Antiques, P. O. Box 297, W. Orange, N.J. 07052.

Berliner phono, complete or not or any parts. Interesting trades available. Thanks. Steve Markowitz, 1925 Greenleaf Street, Allentown, Pa. 18104. (4-77)

Want Edison Amberola Phonographs, Models V, VI, VIII, X, 30, 50. Also Blue Amberol cylinders. Please be reasonable. Description will help. A. Fratarcangelo, 2nd Street, So. Dayton, N.Y. 14138.

## PHONOGRAPHS WANTED

Want Reginaphone with carved lions in front or Columbia Grafonola with Regina movement. Also want Regina Hexaphone and any coin-operated cylinder phonograph. Arnold Levin, 2835 W. North Shore, Chicago, Ill. 60645. Or (312) 262-5965.

### HELP: I NEED PARTS!

Need cut-out design and dimensions for grille for Edison Diamond Disc Model C200. Also need grille cloth color and type of material. Please help. Donn Miller, P.O. Box 1, Oakland, Calif. 94604. (4-77)

Any all-brass or brass-belled horns, 30" or shorter. Loyd Davis, 4118 W. 73rd Terr., Prairie Village, Kan. 66208. (7-77)

Original 2-piece horn for Maroon Gem in good or excellent condition. 2-min. stylus with or without stylus bar for Columbia Model A reproducer. Brian Schulman, Box 434, R.D. #1, Elizabethtown, Pa. 17022. Or (717) 367-4274. (4-77)

Want stand and instruction book for Edison School machine (metal Opera), works for Columbia Type AS, lid for Columbia Sovereign (BG), case and trip rod for regular Edison Opera, coin trip for Columbia BS, cabinet for Edison Amberola IA. Will buy or trade. N. C. Cannon, 1220 Hiway 101 S, Coos Bay, Ore. 97420. Or (503) 267-2860

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Tel: (201) 335-5040,  
(201) 539-2195.

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## EDISON PHONOGRAPH MONTHLY

Volume 3 coming!  
Don't miss out!

Vol. 1, 1903/04

Some Highlights of...

Vol. 2, 1904/05

- |       |   |
|-------|---|
| Mar.  | <i>Lambert loses suit to Edison</i>     |
| April | <i>New advertising placards</i>         |
| May   | <i>Disc versus cylinder controversy</i> |
| June  | <i>Future of the Phonograph</i>         |
| July  | <i>Phonograph installment plan</i>      |
| Aug.  | <i>Cut-away drawing of C Reproducer</i> |
| Sept. | <i>New style repeating attachment</i>   |
| Oct.  | <i>Uncle Josh writes a book!</i>        |
| Nov.  | <i>New style horn crane</i>             |
| Dec.  | <i>The phonograph and the Mojave</i>    |
| Jan.  | <i>A slap at disc machines</i>          |
| Feb.  | <i>Queen Victoria's recording</i>       |

- |       |   |
|-------|---|
| Mar.  | <i>Concert now plays small records</i>    |
| April | <i>Musicians no longer hate phonos</i>    |
| May   | <i>Bicycle &amp; phono popularity</i>     |
| June  | <i>New suspension springs announced</i>   |
| July  | <i>Titles now embossed on cylinders</i>   |
| Aug.  | <i>Windsor and Majestic coin-slots</i>    |
| Sept. | <i>Phono music on a donkey</i>            |
| Oct.  | <i>Marvels of the phonograph</i>          |
| Nov.  | <i>Wax records numbers and dates</i>      |
| Dec.  | <i>New record shelf ideas</i>             |
| Jan.  | <i>Edison declines Gold Medal at Fair</i> |
| Feb.  | <i>Phonograph disturbs wife</i>           |

Charter numbered books are still available in both Vol 1 and Vol 2. Additional volumes are in production, but only a limited number of each year's issues are being printed and bound in deluxe red and gold hard covers. Don't be disappointed. Turn the pages and imagine that you are an Edison dealer at the turn of the century. Each book has at least 180 pages, with illustrations. Send \$12.95 ppd. per book to:

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Wendell Moore  
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## "His Master's Voice Was Eldridge R. Johnson" A Hard Cover Book by E. R. Fenimore Johnson

*Second Printing!*



An authentic history of *The Victor Talking Machine Company* and biography of its founder, written by his son. Profusely illustrated and with fascinating information heretofore undisclosed, it is well worth reading by anyone interested in antique phonographs and records. Also includes a complete patent list of Johnson's inventions. A must for collectors!

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